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NOTES

ANNUAL MEETING OF THE TRUSTEES. At the regular meeting of the Board of Trustees, held February 15, the two outgoing members of the Class of 1921—Edward D. Adams and R. T. Haines Halsey—were reëlected to the Class of 1928.

The following officers and committees were elected for the year ending February 28, 1922:

OFFICERS

President	ROBERT W. DE FOREST
First Vice-President	ELIHU ROOT
Second Vice-President	HENRY WALTERS
Treasurer	HOWARD MANSFIELD
Secretary	HENRY W. KENT

EXECUTIVE COMMITTEE

ROBERT W. DE FOREST, ELIHU ROOT, HENRY WALTERS, HOWARD MANSFIELD — *Ex-officio*

EDWARD D. ADAMS, GEORGE F. BAKER, GEORGE BLUMENTHAL, DANIEL C. FRENCH, EDWARD S. HARKNESS, J. PIERPONT MORGAN, WILLIAM C. OSBORN, SAMUEL T. PETERS

FINANCE COMMITTEE

CHARLES D. NORTON, *Chairman*
EDWARD D. ADAMS, GEORGE F. BAKER, GEORGE BLUMENTHAL, HENRY WALTERS
THE TREASURER (*Ex-officio*)

AUDITING COMMITTEE

V. EVERIT MACY, *Chairman*
LEWIS CASS LEDYARD, ARTHUR CURTISS JAMES

MEMBERSHIP. Mention is made elsewhere of the splendid response in 1920 to the invitations to membership sent out by the Museum. The acceptances for this year, thus far, have been equally gratifying, and the contributions received in the form of membership fees are gratefully acknowledged by the Trustees.

At the meeting of the Board of Trustees, held February 15, 1921, the following persons, having duly qualified for their respective classes, were elected:

FELLOWS FOR LIFE

THOMAS H. FOULDS
L. GORDON HAMERSLEY
MRS. E. H. HARRIMAN
EDWARD HATCH, JR.

SUSTAINING MEMBERS

CHARLES C. BURLINGHAM
MRS. WALKER D. HINES
MRS. CAROLINE L. KOHL
MISS ELIZABETH K. LAMONT
R. C. LEFFINGWELL
FRED T. LEY
HARLEY B. LINDSAY
HENRY W. LOWE
ERIC MUELBERGER
MISS GEORGIANA W. SARGENT

One hundred and eighty-three persons were elected Annual Members.

SHERBORN PRINTS. The Museum has recently received as a gift from C. Davies Sherborn a collection of no less than 261 prints and proofs of the work of his father, the late C. W. Sherborn, who was for many years known as perhaps the most skilful heraldic engraver of his day in England. Mr. Sherborn won particular fame through his many and delightful bookplates, and because of their great success his other work has to some extent suffered in the public estimation, but it should not be forgotten that he was one of the most accomplished engravers and etchers of his generation and that his other work reveals him as one of the artists most typical of his time. The collection in the Museum is naturally particularly strong in bookplates, but many of the other plates are also represented, so that the student may now see here one of the three or four fullest and most representative lots of Mr. Sherborn's work in existence.

W. M. I., JR.

CHINESE TAPESTRIES. An exhibition of Chinese tapestry, the so-called Kossu, has been arranged in the room where Japanese prints have been shown.

These delightful silk woven tapestries, one of the earliest kinds of figured silks made by the Chinese, pieces of which have even been found by Sir Aurel Stein and von Lecoq in their excavations near Khotan, have always been amongst the most beautiful and decorative Chinese weaves. Not only were infinite patience and care

required to make these charming decorative panels, but the designs and color schemes rival the so greatly appreciated Japanese prints.

Together with these Chinese tapestries are exhibited a number of Japanese ones to show the difference in style.

S. C. B. R.

THE ORNAMENT COLLECTION. Among the more interesting items that have recently entered the collection of ornament in the Print Room may be mentioned the *Premier Livre de Desseins de Jouaillerie et Bijouterie Inventés par Maria et gravés par Babel*, a bound volume containing a title and thirty-four engraved plates of jewelry and goldsmiths' designs. This set of plates issued sometime in the sixties of the eighteenth century is, according to Guilmard, "the most interesting collection of jewels of this time, the design absolutely in its style, and the engraving, as in the case of all that Babel did, perfect. It is to be noted that these pieces are the only ones that the latter produced in the style of Louis XVI." The designs range from pendants and brooches to the backs of combs, seals, silver and gold boxes, lockets, and knife handles, all done in the most charming manner of the later days of the *Ancien Régime*. Although intended primarily to be carried out in the precious metals and providing for the use of precious stones, the designs are applicable to many different kinds of metalwork, and should be especially valuable to designers of builders' hardware and other small brasswork.

W. M. I., JR.

METALWORK. The Museum has recently purchased at the sale of the Lawrence Collection a group of brass plates, candlesticks, and wall brackets, and a few objects of ecclesiastical character dating from the sixteenth and seventeenth centuries. These were made chiefly at Nuremberg, for many years the chief intellectual and artistic center of Germany. Its importance as an intermediary between Italy and the East on the one hand, and northern Europe on the other, began to decline with the discovery of the sea route to India in 1497, although its manufactures still continued to be so well known that they passed into the proverb, "Nuremberg's hand goes through every land," and its citizens of the middle class were said by Pope Pius II to be better lodged than the King of Scotland.

Only a small portion of the Nuremberg output of brass and copper has survived, because of natural wear and the fact that nations at war since the sixteenth century, and indeed even in the recent World War, have found brass and copper so necessary to the manufacture of arms and ammunition that they have secured and melted down all they could lay hands on.

Most of the plates purchased by the Museum are large, containing Biblical scenes, geometric designs surrounded with legends in German and pseudo-Gothic characters, or radiating naturalistic motives of tulips, grapes, and pine cones. This last group is particularly fine, vigorous in design and technique and of an especially good quality of metal. There are two pairs of cast baluster-shaped pricket candlesticks, a small sixteenth-century ciborium, a seventeenth-century bénitier with pierced back, a pair of large Dutch wall brackets and, most engaging of all, a small Flemish paten of the sixteenth century engraved with Biblical scenes. These pieces will be shown for a month in the Room of Recent Accessions, after which they will be placed on permanent exhibition in Gallery A 23 with other European metalwork.

R. A. P.

AMERICAN SILVER OF THE XVII AND XVIII CENTURIES. In *The Review* of February 9 the following article, entitled The Run of the Shelves, was published:

We have a marvel, a readable museum catalogue, in "American Silver of the XVII and XVIII Centuries," by C. Louise Avery, with a preface by R. T. H. Halsey (Metropolitan Museum). It is based on the notable collection of Judge Clearwater which is deposited in the Museum, but it is as well a complete little manual of the entire subject. It is only within twenty years or less that America has given herself credit for this beautiful Colonial craftsmanship.

The surviving family plate was regarded as English. Largely through the researches of Mr. Halsey we have recovered the names and marks of scores of Colonial silversmiths. His own collection, with that of Mr. F. H. Bigelow and of Mr. Hollis French, must run far into the hundreds. The Clearwater collection comprises 543 pieces. American silver plate hardly antedates the last quarter of the XVII century. It was at its best for nearly one hundred and fifty years, until large manufacture and machine methods supervened. The old pieces, with their trace of the hammer strokes and their spots of bluish or yellowish "fireskin," immediately announce their aristocracy. They were made in little shops in which the owner worked much himself, and scrupulously superintended all processes. Naturally, the models were generally English, though New York for a century after the British occupation was faithful to her massive and stocky Dutch types. Colonial silver invariably differs from its European prototypes in being less ornate. In a contributed note on the classical mouldings used by the Colonial masters, Mr. Cass Gilbert praises and illustrates their sensitive taste for fine contour. They studied the forms with utmost care, and it is by their forms that they must be judged. Such a craftsman as Edward Winslow, active in Boston before 1750, combines dignity with gracefulness in an extraordinary degree. All the work of Adams style is admirable. Miss Avery has diligently collected all there is to note on the matter of ornament. Some of these masters, as Nathaniel Hurd and the younger Paul Revere, were excellent engravers. We have reproduced their rugged portraits by Copley. In every way this little book is the best starting point for the study of the subject. It abounds in incidental touches of antiquarian or general historic interest, which make the catalogue almost as good reading as the introduction. The book is beautifully made and fully illustrated. Especially attractive is the tasteful use of chosen designs from old silver to serve as head-bands and tail pieces to the chapters. It is odd to see a museum catalogue made with something of the coquetry of the eighteenth century printers. Yet why not?

OLD NUMBERS OF THE BULLETIN. Should any members of the Museum have back numbers of the BULLETIN which they have not bound and do not care to keep, the Museum would be very grateful for their return, as there is a frequent demand for numbers now out of print.

LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1921

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Sixth Egyptian Room)	Objects (201) consisting of painted wooden models and various other objects from the Tomb of Mehenkwetre at Thebes, XI dyn.; objects (67) comprising a complete burial from the Tomb of Wah at Thebes, XI dyn.	Excavations of Museum's Expedition, 1920 (Museum appropriation, supplemented by contribution of Edward S. Harkness).
(Sixth Egyptian Room)	Objects (463) from Thebes, XI-XX dyn.; objects (10) from Lisht, XII dyn.	Excavations of Museum's Egyptian Expedition, 1914–1919.